Advertised under Rule 41 (1) of Geographical Indications of Goods (Registration & Protection) Rules, 2002 in the Geographical Indications Journal 210 dated November 26, 2025

G.I. APPLICATION NUMBER – 865

Application Date: 11-04-2022

Application is made by Santiniketan Handicrafts and Textiles Chamber of Commerce and Industry at Post: Santiniketan, Police Station: Santiniketan, District: Birbhum – 731 236, West Bengal, India for Registration in Part - A of the Register of **Santiniketan Batik Textile** under Application No. 865 in respect of Batik print on Textile and Textile Goods, Fabrics, Clothing Leather and Imitations of Leather Leather falling in Class – 18, 24 & 25 is hereby advertised as accepted under Sub-section (1) of Section 13 of Geographical Indications of Goods (Registration and Protection) Act, 1999.

A) Name of the Applicant : Santiniketan Handicrafts and Textiles Chamber of Commerce and Industry

B) Address : Santiniketan Handicrafts and Textiles Chamber of Commerce and Industry, Post: Santiniketan, Police Station: Santiniketan, District: Birbhum – 731 236, West Bengal, India

Facilitated By:

1. GM DIC, Birbhum from MSME, Government of West Bengal
2. DPIIT IPR Chair, West Bengal National University of Juridical Sciences, Kolkata, W.B

C) Name of the Geographical Indication :

SANTINIKETAN BATIK TEXTILE

Santiniketan
শান্তিনিকেতন BATIK
বাটিক টেক্সটাইল TEXTILE

D) Types of Goods : **Class 18, 24 & 25** – Batik print on Textile and Textile Goods, Fabrics, Clothing Leather and Imitations of Leather.

E) Specification:

Santiniketan Batik print is an outcome of a procedure that uses dye-resistant wax to create intricate patterns and designs. It is a wax-resist dyeing technique that was revived by Rabindranath Tagore in 1927. Rabindranath Tagore introduced the study of batik at the

Vishwa Bharati University in Santiniketan. The technique evolved in the hands of the artists and craftsmen at the university and continued to flourish across India.

01. Material used (Geographical Factors) -
    - Santiniketan Batik is applied to cotton and silk fabrics as well as leather goods such as leather purses, clutches, file covers, and wallets.
    - A brush or *tuli* is used to apply the hot, melted wax to the fabric or leather.
    - Paraffin wax is used only to give the goods the cracked pattern, which is a renowned Santiniketan Batik design. Beeswax is used for other Santiniketan Batik prints other than the cracked pattern.
    - The dyes used in Santiniketan Batik are naturally extracted from the natural resources found in the region, such as yellow colour is extracted from Marigold flower, locally known as *Genda phool* (*Tagetes*) and Night-flowering Jasmine stem, locally known as *Shiuli phool* (*Nycthantes arbortri-tis*), and Onion peel/shell; red colour is extracted from the bark of Arjun tree (*Terminalia arjuna*), Siris tree (*Albizia lebbeck),* Manjistha tree (*Rubia cordifolia*), and red soil of Shantiniketan and Sonajhuri; blue colour is extracted from Asian Pigeonwings flower, locally known as *Aparajita phool* (*Clitoria ternatea*); and brown colour is extracted from the bark of Sonajhuri tree (*Acacia auriculiformis*).
    - The moderate temperature (*natishitoshno*) of Shantiniketan facilitates the production and processing of Santiniketan Batik. It is suitable for drying the Santiniketan Batik. High temperature would have made the wax to melt, hampering the designs and dyes used. Cold temperature would have made the wax to harden real quick, making it difficult to draw intricate motifs and designs.
    - The water of the Shantiniketan highly influences the quality and processing of Santiniketan Batik. The water has high iron content. The pH level of the water is high, i.e., it is alkaline.

02. Physical features (Uniqueness) -
    - The cracks formed due to the application of wax to the fabric are what make Santiniketan Batik distinctive.
    - Santiniketan Batik has ornamental and design motifs such as botanical patterns, geometric patterns, and inspiration from folklore, nature, traditional, and rural lifestyles.
    - Santiniketan Batik includes Kali designs, Alpona designs, Hindu Mythological inspirations, designs of old terracotta temples, which are a unique factor in Bengal.
    - The colour scheme of Santiniketan Batik is vibrant, rich, and has earthy tones.

F) Description:

Batik is both an art and a craft. It is an ancient wax-resist dyeing tradition with highly sophisticated artistic skills that involves creating patterns and designs on fabric using molten wax and different dyes. Batik was introduced in Santiniketan by the poet laureate Rabindranath Tagore after he visited Java. However, what makes Santiniketan Batik unique is that it uses **hand-painted prints** and not machine prints, as is found in Java or blocks in other parts of India or West Bengal. Batik of Santiniketan is more intricate due to the small 'tulis' or brushes used to create the prints.

The colors are made from organic materials such as Mehndi leaves, Shiuli leaves, Arjun tree bark, Eucalyptus leaves, and so on, rather than artificial colors, giving the print a unique color

scheme. The artists use their own designs that reflect their love for the natural environment around them. Dr. Amiya Ghosh mentions that the cultural background of the artisan and the preference of the client intrinsically shape the product. The artisan has the freedom to decide on the motifs and patterns, and thus, the mental vocabulary of the maker molds the design elements of an object. The client also plays a vital role; for instance, if the objects are for the Rajasthan market, then camels are chosen as a motif, as camels are famous in Rajasthan. He also mentions that the repertoire of designs in Santiniketan is diverse, including flowers, foliage, Alpana patterns, ritual objects such as the conch shell, folk scenes, and also gods and goddesses of the Hindu and Buddhist pantheon.

Santiniketan Batik features design themes such as lotus, hibiscus, marigold, conch, peacock, fish, and geometric tassels. Batik design often uses two or three colours. Previously, only natural dyes were used; nowadays, however, both natural and synthetic dyes are now utilised depending on the artist's and client's preferred color scheme. Batik is a process wherein dye-resistant wax is used to create elaborate patterns and designs. The first step in batik making is to stretch a piece of cotton or silk onto a frame and paint a design on the fabric using beeswax and paraffin for cracked pattern. Painting designs are done using a fine brush or *tuli*, which is used to draw the hot wax onto the fabric. The dye is painted onto the fabric between the intricate wax pattern. After the dye dries, these first two steps can be repeated to produce multiple layers of design and colour.

G) Geographical area of Production and Map as shown in page no:

Santiniketan Batik is produced in and around the area of Santiniketan, in Birbhum, West Bengal. Santiniketan is a famous township near Bolpur in the district of Birbhum' West Bengal, India. This township is located approximately 180 kilometres north of Kolkata, situated at an elevation of 200 feet above sea level. On its northern fringes were the khoai lands, with deeply indented gullies caused by erosion over denuded land. Birbhum is the Northernmost district of the Burdwan Division and is situated between **23° 40 '48.00' 'N 87° 40' 48.00 "E**. It extends over 1752 square miles.

Geographical Factors:

Apart from the highly skilled artisans, the climatic conditions of Shantiniketan plays a vital role in the production process of Santiniketan Batik. The moderate temperature of Shantiniketan all round the year, proves to be the most suitable climate for Santiniketan Batik. The mild temperature of Shantiniketan, especially in the cooler months, is perfect for handling and managing the wax. Extreme heat may cause the wax to melt too rapidly, making it impossible to produce exact designs, and extreme cold may cause the wax to solidify too quickly, making it difficult to work with. The groundwater of Shantiniketan facilitates the process of making Shantiniketan Batik.The moderate climate contributes to the consistency of wax application. It also allows the fabric to dry gradually and evenly after dyeing. If the temperature is extremely high, the cloth may dry too fast, creating uneven dye absorption, while if it is extremely cold, or wet circumstances may result in extended drying periods and potential colour setting concerns; not forgetting that the moderate temperature also preserves the high quality of the finished Santiniketan Batik product, whether on fabric or on any leather fabric. The forests surrounding the town of Shantiniketan play a crucial role in the production. For generations, the batik artisans of Shantiniketan have found inspiration in the rich floral and faunal tapestry that surrounds them, incorporating into their design’s shapes, patterns, and colours of leaves, flowers, and even tree bark. Indeed, one of the major characteristics of Shantiniketan batik has been the use of natural dyes prepared from the bark, roots, and leaves of different trees, which gave this craft a unique character and was environmentally friendly. The dyes used in

Santiniketan Batik are naturally extracted from the natural resources found in the region, such as yellow colour is extracted from Marigold flower, locally known as *Genda phool* (*Tagetes*) and Night-flowering Jasmine stem, locally known as *Shiuli phool* (*Nycthantes arbortri-tis*), and Onion peel/shell; red colour is extracted from the bark of Arjun tree (*Terminalia arjuna*), Siris tree (*Albizia lebbeck),* Manjistha tree (*Rubia cordifolia*), and red soil of Shantiniketan and Sonajhuri; blue colour is extracted from Asian Pigeonwings flower, locally known as *Aparajita phool* (*Clitoria ternatea*); and brown colour is extracted from the bark of Sonajhuri tree (*Acacia auriculiformis*).

H) Proof of Origin (Historical records):

Although it is said that batik originated in Java in Indonesia and was then brought to India by Rabindranth Tagore in 1927, there are some disputed concerns regarding the origin of those prints. Because it is debated whether batik originated in Indonesia, India, Japan, or China, no one can claim origin. Nonetheless, Santiniketan batik thrives on its own due to the design and delicacies, as well as the amount of effort and attention put into it. Santiniketan batik has a unique appearance and design, and it is still hand-printed with dedication to detail.

According to scholars such as John Guy and Maxwell, the technique of batik and many of its designs in Southeast Asia were inspired by imported Indian textiles. Indian elements were 'absorbed, adapted and transformed' wherein some were 'replicated,' and others were reinterpreted to form a part of Javanese batik textiles. The earliest written reference to 'batik' was made in a Dutch bill dating back to 1641. However, reference to drawn and painted cloths in Javanese texts can be traced back to the twelfth century. Therefore, batik may have existed even before the name was coined for this kind of resist dyeing. Robyn Maxwell, in his book 'Textiles of Southeast Asia', mentions that the diffusion of elements of Indian culture was reflected in Southeast textiles as well as other forms of art, such as architecture. In his works, 'Textiles of Southeast Asia' and 'Sari to Sarong', Maxwell further contends that several designs from the Indian trade cloths were 'absorbed,' 'adapted', and 'transformed' to be included in the repertoire of Javanese batik.

Amar Tyagi mentions that batik originated in India and that it was revived in the twentieth century. According to Nityananda Bhagat, although the technique of batik originated in India, it was unable to flourish due to a lack of patronage. Moreover, as the traditional process was slow, it could not stand up to the stiff competition offered by other textiles, which were more suited for mass production and export.

The word 'batik' is derived from the Indonesian term 'ambatik,' which means 'a cloth with dots.' Batik refers to the process of decorating textiles by using a wax resist technique. On a piece of undyed cloth, usually cotton, a pattern is drawn with hot wax. After that, the fabric is dyed by immersing it in a dye bath. The wax is later removed, and the parts which were outlined with wax retain the original colour of the textile. Complex patterns and motifs can be created with myriad colours by repeating this process. Late twelfth-century sima inscriptions mention the word 'tulis' as the technique of decorating finished cloth. In the modern context, this word refers to hand-drawn batik with the canting or wax pen.

Surendranath Kar accompanied Rabindranath Tagore on his visit to Java and Bali, where he studied batik work on textiles in depth using various methods and equipment. In 1927, he and Rathindranath imported a few tools and equipment (Tjantings). With the assistance of Nandalal Bose and Kala Bhavana students, they introduced batik handicraft, which was very simple and more appropriate to rural sections. In 1922, Tagore's daughter-in-law introduced

batik, lac work, and calico printing in 'Bichitra Studio' at Santiniketan. It was later shifted to Sriniketan and renamed 'Silpa Bhavan,' where tanning, woodwork, basket weaving, and cane work were imparted.

The main goal of Sriniketan's Institute of Rural Reconstruction, which was established in 1922, was to revive rural cottage industries and crafts. Under Sriniketan's direction, a number of ancient crafts were brought back to life, and new ones were introduced. The communities started developing a spirit of "self-help." They worked together to find solutions to their issues, which was one of the slow but beneficial outcomes of this experiment. The main goal of the 1922 establishment of the Silpa-Sadana, or Institute of Craft and Design, which was formerly known as Shilpa Bhavana, was to give struggling rural communities in India the means to become economically independent. The institution was a key component of Sriniketan's experiment in rural reconstruction. This unit, which focused on handicrafts from the countryside, was essential to the growth of cottage businesses and the revival of batik, or resist-dying. Sushen Mukhopadhyay, a liberation fighter, established the Amar Kutir Society for Rural Development in 1926 to give the local people a market for their traditional handicrafts. The Karu Sangha's office and workshop were established in 1929 by artist Nandalal Bose, who wished to provide his students a chance to support themselves. Here, batik was everywhere, and the designs still follow traditional batik patterns. In addition to Tagore, a number of other individuals were instrumental in the development and revival of the resist dyeing method in India. The artists Surendranath Kar and Nandalal Bose contributed immensely to the introduction of batik in Santiniketan. Surendranath Kar mastered batik techniques from Java and taught his acquired skills in Santiniketan.

The current developments in the Santiniketan batik industry have also been related, and these clarify that the process of transmission of foreign elements from Southeast Asia is providing impetus to the batik industry in Bengal to this date, the source in the present being Malaysia.

Nandalal Bose emphasized the importance of aesthetics in creating batik designs. Nandalal's daughter, Gauri Bhanja, was one of the earliest teachers of batik, following its incorporation into the syllabus of Kala Bhavan art courses. The efforts of Rabindranath's son, Rathindranath Tagore, and his daughter-in-law, Pratima Devi, lay the stepping stone to the flourishing art of batik on leather in Santiniketan. Inspired by leather crafts in the European market during their trip in 1928, they began experimenting with rural designs on leather. Pratima Devi incorporated batik technique in the curriculum of the Kala Bhavan, based on the plethora of knowledge she gathered during her trips all over the world. The revival of resist-dyeing in Santiniketan is inextricably related to the rejuvenation of rural art forms on the one hand, and cottage industries on the other. In fact, developments in one sector influenced other sectors Today Bengali batik remains the most significant legacy of Tagore's visit to Java, a tangible outcome of his efforts to revive cultural dialogue between India and Indonesia as well.

References –

1	Prabhu Roy, Himanshu; Mishra, Susan *Travels by Leaders in the 19th and 20th Century,* Research and Information System for Developing Countries.	Batik is a process wherein dye-resistant wax is utilised to create elaborate patterns and designs. The first step in batik making is to stretch a piece of cotton or silk onto a frame and paint ("cat") or stamp ("cop") a design on the fabric using a mixture of beeswax and resin. Painting designs are done using, a pen-like instrument or

		canting which is used to draw the hot wax onto the fabric. The tip of the canting is usually made of copper so that the wax flows smoothly onto the cloth. The dye is painted onto the fabric between the intricate wax pattern. After the dye dries, these first two steps can be repeated to produce multiple layers of design and colour. John Guy is of the opinion that technique of batik and many of its designs in Southeast Asia were inspired by imported Indian textiles. According to scholars like Maxwell Indian elements were 'absorbed, adapted and transformed' wherein some were 'replicated', and others were reinterpreted to form a part of Javanese batik textiles.44 Kahlenberg, is of the opinion that while in the first millennium Indian influence spread to Java, the next millennium witnessed the adaptation of the religious aesthetics gradually paving the way for an indigenous and distinct style in the Region. In 1922 Tagore's daughter-in-law introduced batik, lac work and calico printing in 'Bichitra Studio' at Santiniketan. It was later shifted to Sriniketan and renamed 'Silpa Bhavan' where tanning, wood work, basket weaving and cane work were imparted.50 "In 1930 Nandalal Bose established the Karu Sangha, a handicraft co-operative, in Kala Bhawan with an aim to improving the economic life of the artisans
2	Banerjee, Deboshree *Journey of Textile Designs : A Case Study of Batik in Java and Santiniketan* (2016), Master Thesis, Asian Studies	The nature of the existing literature on the origin and development of Santiniketan batik differs from that of Javanese batik. Following his visit to Java in 1927, Rabindranath Tagore, a luminary figure in Bengal, 'revived' the process of resist-dyeing in India. Resist-dyeing techniques were dying out in India due to severe competition, and after it was revived, it has been called batik in the region of Bengal, from where it later spread to other parts of India. Thus, although sources agree that the revival was inspired by Javanese batik, most Indian scholars including Shakuntala Balu (1982), Nityananda Bhagat (1996) and Amar Tyagi (2008) believe that batik was indigenous to India.
3	Mukherjee, Esha *Batik in Santiniketan*	Batik gradually became a part of the

	(May 13, 2022), Emami Art emamiart.com/blog/43-batik-in-santiniketan	academic course curriculum in Kala Bhavana and the skill development study of Shilpa-Bhavana. Done mainly on leather and fabric, the revival of this resist dyeing technique slowly spread from Santiniketan to Calcutta and other parts of India. Rathindranath Tagore, Rabindranath's son, learned leatherwork inEurope and introduced leather Batik n Santiniketan. Batik in Santiniketan is mainly associated with ornamental designs and motifs. However, by exploring the traditional Alpana, the popular floor design used by the women of Birbhum, the Batik artists and artisans of Santiniketan developed a unique collective style known as the 'Santiniketan Batik'. Design motifs like lotus, hibiscus, marigold, conch, peacock, fish and geometric tassels are widely used in Santiniketan Batik. Two or three colours are used primarily in Batik design. Earlier natural dyes were only used, but now both the natural and synthetic dyes are used according to the desired colour scheme of the artist.
4	*National Workshop and Seminar on "Vegetable dye and its application on textiles"* (December, 2011), Silpa-Sadana, Visva Bharati	During Java and Bali visit of Rabindranath Tagore, Surendranath Kar accompanied him and he studied batik work on textile in details by using different tools and equipment. In 1927 he and Rathindranath imported few tools and equipments (Tjantings), and at Sriniketan and Kala-Bhavana they introduced batik handicraft which was very easy and more applicable for rural sectors with the help of Nandalal Bose and the students of Kala-Bhavana.
5	Gaffney, Diane *The History of Batik,* batikguild.org.uk/batik/history	In China, batik was practised as early as the Sui Dynasty (AD 581-618), Silk batiks in the form of screens have also been discovered in Nara, Japan ascribed to the Nara period (AD 710-794). These were probably made by Chinese artists, and are decorated with trees, animals, flute players, hunting scenes and stylised mountains.
6	Introductory page Visva Bharati site, visvabharati.ac.in/Santiniketan.html	The current developments in the Santiniketan batik industry have also been also been related, and these clarify that the process of transmission of foreign elements from Southeast Asia is providing impetus to the batik industry in Bengal to this date, the source in the present being Malaysia.

7	Wronska-Friend, Maria *Batik of Java: Global Inspiration* (2018), University of Nebraska, Textile Society of America Symposium Proceedings 2018	Tagore's awareness of the creative potential of batik preceded his visit to Java, likely resulting from the Western fascination with batik at the beginning of the twentieth century. In 1923 Pratima Devi, Tagore's daughter-in-law, learned the principles of batik during a visit to Paris. On returning to Santiniketan, Tagore's place of residence in Bengal, she set up a small batik workshop.28 Presumably, Tagore was keen to introduce the batik technique to the curriculum of the Kala Bhavana art college in Santiniketan, and his trip to Java provided the opportunity to further his knowledge of Javanese textiles and the methods of their production. In the 17th and 18th centuries the Dutch East India Company sold Indian Textiles destined for Indonesian markets as well as small quantities of Javanese batiks to the Japanese. It led to the introduction of Javanese motifs in the Edo fashion andensued a centuries-long interest in Indonesian textiles. A large-scale dissemination of Javanese iconography started at the end of the 19th century with the export of European copies of batik textiles to West African markets. Javanese motifs were enthusiastically received by African customers and, following a process of intensive adaptation, have become an integral part of African textile tradition and identity. Another outcome of colonial encounters was the introduction of the batik technique to the Netherlands around1890. A decade later, batik was practised all over Europe and became a distinctive feature of Art Nouveau and Art Deco.
8	*The Essential Tagore: An anthropology of Rabindranath Tagore's works in English* (2011), Harvard University in collaboration with Visva Bharati University, Santiniketan	Tagore's trip to Indonesia so impressed him that he incorporated elements of Balinese dance-drama in the plays he composed and choreographed toward the end of the 1920s. He would even send someone to the island so that the intricacy of Balinese batik work could be replicated in Santiniketan's arts and crafts institutions

I) Method of Production:

The method of production of Santiniketan Batik involves three parts: **application of wax, dyeing, and removal of wax.**

01. Application of wax:

- Artisans use a brush to apply the hot, melted wax to the fabric or leather.
- The wax is then applied in various designs and motifs based on demand. Wherever the dye is sprayed, it resists those particular spots, which means it will not be absorbed there.

02. Dyeing:

- After the wax has been applied and cooled, the good is immersed in a dye bath, taking place in two separate containers, one with the dye and another with alum stone mixed with water. The wax-free regions absorb the pigment and change colour.
- This technique can be repeated with other colours. After each dyeing, additional wax is applied to the parts that should keep the prior colour. After being soaked multiple times, the desired colour appears.

03. Removal of wax:

- Once the desired pattern and colours have been produced, the wax is removed by boiling or ironing it between sheets of paper.
- As the wax is melted, the batik print is then revealed.
- The final step involves another wash to remove any excess dye or wax or the alum stone water to ensure that the colours of the Santiniketan Batik are set.

Batik on fabric:

1. The candle is to be warm and lit while using the wax, as the colour wash outs if the wax is cold.
2. It is cautioned to not pour the wax when boiling hot. Since the wax increases in volume when there is a possibility of burning the clothes.
3. At risk of melting the wax in the sun, the fabric is dipped in cold water.
4. Use of organic waxes and resins to avoid cracking.
5. Care should be taken while de-waxing so that the wax penetrates the cloth and goes to the other side as well.
   Note: To remove wax from batik-dyed fabric, wash the fabric in hot, soapy water. This process should be done until the wax is completely removed. If we want to boil it in the same soapy water, the loose dye will spread everywhere on the fabric. Don't use detergent in order to avoid the fading. Another method is to remove the wax, in this case, the cloth is placed between two newspapers or two blotting papers and ironed repeatedly to remove the wax from the cloth. This is known as method of de-waxing.
6. Do not twist or fold the fabric before dipping the color if there is no need for more cracks.
7. Re-wax the waxed parts after each colour, then the desired pattern emerges beautifully.
8. Before waxing, the cloth is to be completely out of water, as the presence of water results in the wax not sticking to the cloth.
9. To get the crack of batik well, the ratio of paraffin to beeswax should be 4 and not pure paraffin. Always mix resin with it. Cracking wax is best done by immersing it in ice water, which makes the crack better and the wax harden.

Batik on leather goods:

1. Selection of leather.
2. Batik is usually done on two types of leathers, one T.C. leather and second bind leather. Required leather portion should be cutted.

3. After cutting down the required portion of leather, an important item is necessary for batik.
4. The necessary item is gum of babul trees (*Acacia nilotica*). To obtain formation the gum should be mixed with water for about 5-6 hours.
5. Strain the gel using a fine strainer to achieve a smoother texture. For achieving the desired consistency for brushes, mix the gum with water.
6. Glycerine should be mixed for favourable conditions/weather because, after designing, the wax should be cracked. If the crack happens then the colour will be penetrated.
7. With the help of this gum, the artist sketches the desired pattern on the leather.
8. Allow the leather to sit for a few hours in the sunlight.
9. Once the gum is applied, the leather is ready for dyeing. After dyeing, the leather is left to dry completely.
10. The leather is then gently washed with water where the design has been created with gum. After removing all the remaining gums, those areas will remain white coloured. Then again allow the leather to sit for drying the colour.
11. The designed leather would be cut into the required portion.
12. The final stage involves polishing the leather. Then the polished leather will be cut for making the leather bag.

Feature: The water and climate of Shantiniketan are very suitable for batik, especially leather. None can be seen anywhere else.

J) Uniqueness:

Santiniketan Batik is renowned for its distinctive technique, artistic philosophy, and visual identity, which collectively set it apart from other batik traditions. Unlike conventional batik practices that rely on the use of a canting pen for wax application, Santiniketan Batik employs a brush, allowing for greater flexibility, fluidity, and spontaneity in design execution. This method enables artisans to create bold, expressive patterns that reflect individual creativity rather than adherence to rigid, pre-defined motifs. As a result, the art form embodies a spirit of freedom and experimentation, distinguishing it from the more structured and traditional styles, particularly those seen in other batik.

A defining characteristic of Santiniketan Batik lies in its unique aesthetic and immediate visual recognizability. The designs are marked by a characteristic crackle effect, which occurs when the applied wax naturally fractures during the dyeing process. This results in the formation of fine lines and intricate textures, lending depth and complexity to the finished fabric. The overall composition is often bold and dynamic, enabling Santiniketan Batik to be easily identified at first glance when compared to other batik products. The colour palette further enhances its appeal, typically featuring vibrant and earthy tones such as yellow, red, and brown, which contribute to its warm and striking visual presence.

The thematic inspiration of Santiniketan Batik is deeply rooted in the local environment and cultural context of the region. Artisans frequently incorporate motifs drawn from indigenous flora and fauna, including lotus flowers, hibiscus, fish, and peacocks, reflecting a harmonious connection with nature. This localized design vocabulary not only reinforces its cultural authenticity but also strengthens its association with the Santiniketan region. Additionally, the absence of lac in the production process serves as another distinguishing feature, setting it apart from certain other regional batik traditions where lac may be used.

Over the years, Santiniketan has emerged as a significant center for artistic craftsmanship, with batik forming an integral part of its broader craft tradition alongside alpana and leather goods. The development of these crafts has led to the establishment of a distinct identity and brand associated with Santiniketan, supported by generations of skilled artisans and manufacturers who have honed their expertise over decades. This accumulated knowledge and craftsmanship contribute significantly to the quality and uniqueness of Santiniketan Batik.

Owing to its unique production technique, distinctive aesthetics, cultural relevance, and the expertise of local artisans, Santiniketan Batik has earned a well-established reputation in both national and international markets. Its recognition and goodwill continue to grow, making it not only a textile product but also a representation of artistic heritage and regional identity.

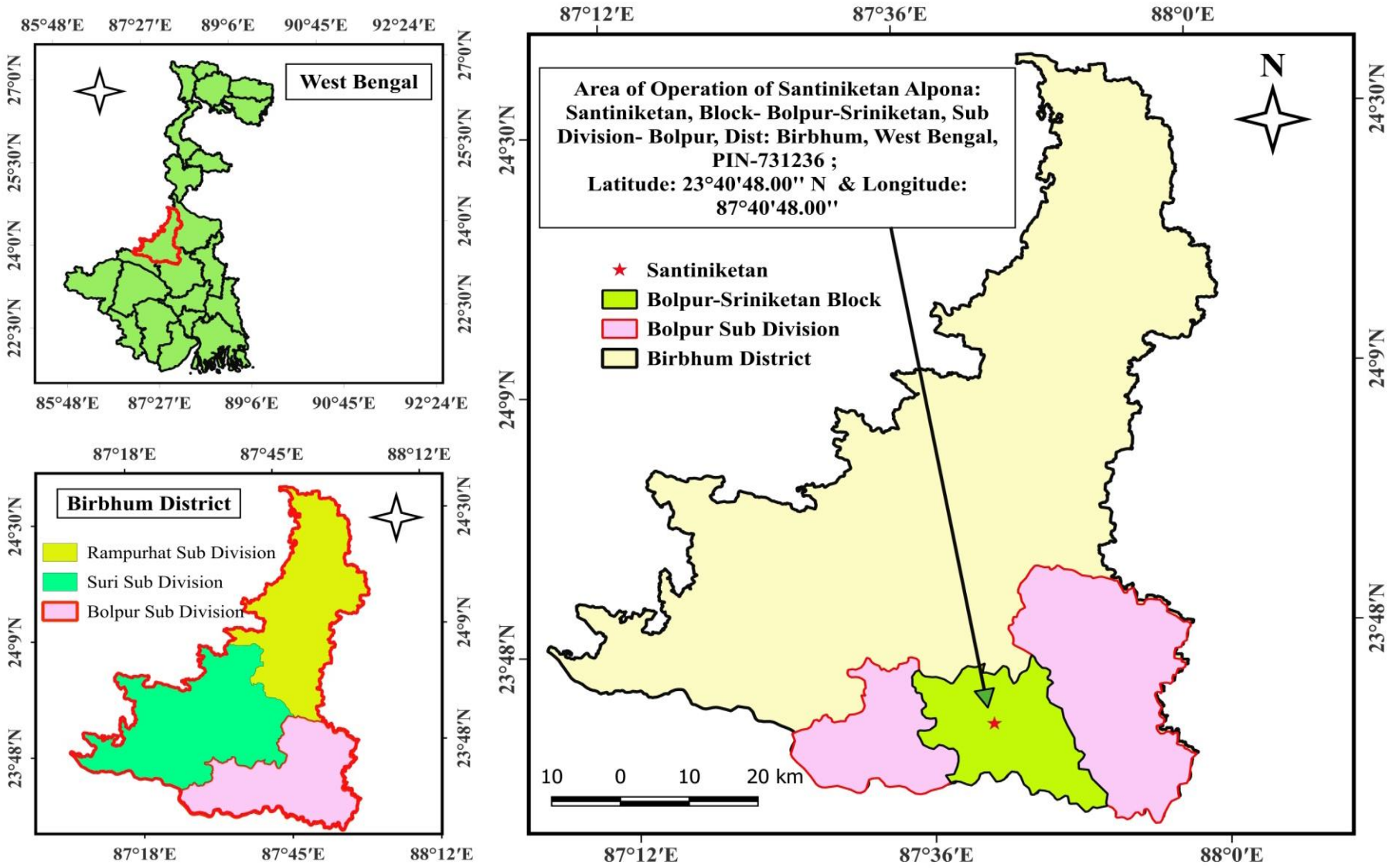
K) Inspection Body:

1. District MSME Development Officer, Birbhum
2. District Cottage & Small-Scale Industries Officer, Birbhum
3. One Representative from Weavers' Service Centre
4. Representative of Sub-Divisional Officer, Bolpur, West Bengal
5. Representative of Block Development Officer, Bolpur
6. Representative from GM DIC, Birbhum, from MSME, Government of West Bengal
7. One Representative member from the DPIIT IPR Chair, WBNUJS
8. One representative from West Bengal Geographical Indications Facilitation Centre
9. Nodal Officer for GI, C/o West Bengal State Council of Science & Technology, Kolkata
10. District Officer, West Bengal Khadi and Village Industries Board, Birbhum
11. One representative from Shantiniketan Handicrafts and Textiles Chamber of Commerce & Industry
12. One Batik artisan from Santiniketan
13. One Geographical Indication (GI) Expert

L) Others:

Socio-economic profile:

The cluster mostly consists of micro house hold artisan units and products are sold in India and abroad. The cluster actors are mostly artisans and do not have the infrastructure and production capacity to serve the export market. There are about 31 villages under 10 Mouzas. The village with a massive amount of involvement and highest amount of contribution is Surul located in areas of Sriniketan, followed by Bolpur which stands to be the second highest in the amount of contribution in terms of annual turnover in the art of Batik production. Further, from the survey it has been seen that the major contributors to batik production in terms of annual turnover, are mostly female artisans.


West Bengal
85°48′E
87°27′E
89°6′E
90°45′E
92°24′E
27°0′N
25°30′N
24°0′N
22°30′N
Birbhum District
Rampurhat Sub Division
Suri Sub Division
Bolpur Sub Division
87°18′E
87°45′E
88°12′E
24°30′N
24°9′N
23°48′N
Area of Operation of Santiniketan Alpona: Santiniketan, Block- Bolpur-Sriniketan, Sub Division- Bolpur, Dist: Birbhum, West Bengal, PIN-731236 ;
Latitude: 23°40'48.00" N & Longitude: 87°40'48.00"
Santiniketan
Bolpur-Sriniketan Block
Bolpur Sub Division
Birbhum District
N
10 0 10 20 km
87°12′E
87°36′E
88°0′E